

ARNO SAFRAN

Interviewed for the Newman Numismatic Portal

By Greg Bennick

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Thanks for tuning in. This is Greg Bennick with the Newman Numismatic Portal. In this interview, I interview Arno Safran.

The interview was conducted over the phone, so the quality isn't...perfect, but it's great, because you get to listen to Arno Safran. So, if you're willing to forgive just the slight variances between absolutely perfect recording and just a great conversation that was recorded between two people interested in coins, then I think you'll really appreciate this interview. So, sit back for the next half hour and enjoy this conversation with Arno Safran.

GREG BENNICK: I am here with Arno Safran and I wanted to ask some questions today, and just get to the bottom of who you are as a collector and as a researcher and a presenter and as a coin club enthusiast. And I guess Arno, what I'll start with is this: I've reviewed a whole bunch of your PowerPoint presentations and there are so many presentations that you have given over the years to your coin club and I am just going to ask, where did the inspiration come from to present so much and so often?

ARNO SAFRAN: I was a professor of music when I was called into Trenton, New Jersey College, at the time it was called something else, not what it's called today. But I was a professor from 1965 all the way to 1992, and I resigned at that time. I was not quite 60. My wife, Wilma Christian, was a professor at a high school, actually. She taught the gifted and talented up at a northern New Jersey school. A beautiful woman, very, very charming, very intelligent. Not a musician but appreciated my musical work. And I also was a composer.

I had a few pieces performed. But it's very hard as a musician to get people to do your music, especially when some of your own colleagues are very much in their own world. They don't want to help you out at all. So that's where I was at that time, between 1965 and 1992. And then I went off. I started collecting during the bicentennial. That's how far back I go. And I remember, like everyone else in

numismatics, bought you know, rolls of Ben Franklin halves. I didn't know a damn thing about bell lines or anything of that nature back then.

And I gradually got into it more seriously when I met some of the guys in the EAC, Early American Coppers. And these were wonderful gentlemen. They really helped me get into it. I started collecting large cents and half cents. And that was my favorites back then. And I also got early...I started collecting early stuff...which was only a thousand bucks then, the early dollars. The early, 1795, not the '4's, as they were too expensive, but you know, the various coins of that period.

And, you know, I got them when they were still cheap compared to what they are today. I mean, a thousand dollars then, is five thousand dollars now. So, you know, after I got to be a certain age - my wife died five years ago - I started to do something; I kept more collections online. And I also did some things with the Heritage Auctions online. But I've seemed to stop. The last two or three years, I have really not gotten anything new because I don't know how long I have to live. And I don't want to make it more difficult for my kids. So, I haven't bought anything really.

But what I have is mostly finishing what they call sets, date sets. Most of them are without the gold because the gold is, you know, adds a lot more expense to it. But that's what I write articles on a lot. A lot of them, on date sets.

GREG BENNICK: Yeah, I noticed quite a few articles on transitional dates, meaning a coin or a date where a coin in a series ends that series and another starts. 1938 Buffalo Nickels versus 1938 Jefferson Nickels.

ARNO SAFRAN: Exactly. And of course, I gave a program, both in New Jersey, but even more of them are here in Georgia. And I also attended a lot of what I did that, you know, when my wife and I came down here back in 2000, I think in 2002, we went to our first FUN show. And that is incredible. It's a seven-hour drive from where I live in Evans, Georgia, which is part of Atlanta. It's about 200 miles east of Atlanta in South Carolina.

It was a wonderful show. I mean, I picked up a lot of good stuff back then. Like 1950s stuff, that kind of thing. Rare stuff. But now, you know, it's very different. I started buying online. But as I said, lately, I haven't really gotten more because I've got to think about my kids and they know about the hobby and they know all about it. They don't know really enough about numismatics.

So eventually I picked up a fellow named Vicken, who was a young man at 14 when I lived in New Jersey. And he lived in Ocean County at a show at a meeting we had. And he now works for Stack's Bowers.

GREG BENNICK: Yeah, I know Vicken. Vicken's wonderful.

ARNO SAFRAN: He's a wonderful guy. So, I'm going to send all my stuff to Vicken and maybe another six months. If I'm still healthy, I'll send it out to him.

GREG BENNICK: Wonderful. I'm sure he'll take great care of you. And I know that John Kraljovich also speaks very highly of you and enjoyed meeting you as well years ago.

ARNO SAFRAN: Two young guys, absolute princes of numismatics. Brilliant young men. And now of course, mature people. I think he's just changed his job again. He's going to work for another company.

GREG BENNICK: Yeah, that's right. That's right. He'll be working for Stack's Bowers. Yeah.

ARNO SAFRAN: Right. Well, Stack's Bowers....Dave Bowers is probably one of the greatest numismatists of all time. He's a tremendously charming man. He's also like me. He's getting up in age. But he doesn't show it. And his articles have always been great. I have a lot of his books. I really think that guy, I worship him. He's a wonderful man.

GREG BENNICK: That's wonderful. Well, I have a question. So, let's take maybe one step back in terms of your music and teaching music and whatnot. I'm curious about that, too. I mean, of course: I'm curious about coins and your connection to coins. But I love the idea that you're a music teacher and I'm just curious about your approach to music and what approach you took with your students and where your focus was and composing and all that sort of thing.

ARNO SAFRAN: I was lucky. Because the music of the 1970s and 80s, the rock was the best ever, better than the stuff that came before it in the 60s. In other words, the end of the Beatles, going straight through to many of the rock composers and into the early 90s. And so I could use that music as a kind of a base for the students and then play Stravinsky's "Petrushka", for example, which has certain melodic and rhythmic things that are similar to the rock of the 20, 40 years later, which is...they loved it.

I even had the little kids in the second grade when I showed some of the teachers to be what it's like. They were marching around to one of these musical marches in "Petrushka" by Stravinsky. I don't know how much you know this stuff, but I would combine the two. And I do the same thing with music, with coins, I try to make it more than just what the value is, but also, you know, what the fun is of trying to see what's going on in the country at the time, especially U.S.

I used to collect Latin American, but I sold all that in 2013. I had some wonderful Chilean works and beautiful coins. I got a lot from David Amey. I don't know if you know that name. I think he's getting pretty old right now himself. He used to sell that stuff to me.

GREG BENNICK: So when you say, did you combine rock and classical at the same time or that you used the rock music to..?

ARNO SAFRAN: You know, when I heard Stravinsky, he had certain rhythms that sounded like some of the same qualities of some of the rock music, I would play back and forth. And I also would give what they call rhythm band instruments to second graders in this particular situation, because I also taught elementary school music before I did college. And they would march around playing things to Stravinsky's music. Well, that kind of thing. And then also the Beatles at the at other times.

So, there was, I was trying to show that the music is good, no matter who writes it, if it's good to begin with. And even if it's popular or whether it's a classical, you know, you can enjoy it from both ends. My wife knew a lot of popular music, all the words and everything going back to, you know, the 1930s. And even though she was born in '32 like I was. I mean she had a wonderful knowledge of her popular music. And so you know we had; I mean she didn't like Hindemith for example too much. Or even Schumann's quartets, they're too esoteric for her. But she loves you know Prokofiev, she loves Stravinsky as well as Mozart and Beethoven.

GREG BENNICK: This is fantastic and it's fantastic because I love hearing about people's depth, beyond just coins and learning where their passions lie. It sounds like you certainly have and have experienced a lifetime that's filled with a passion for music. Now I'm curious about how you tied that into numismatics too because you said that you do the same thing with numismatics. Do you mean that you tried to get numismatics to be something more accessible for say, young numismatists or collectors somehow?

ARNO SAFRAN: It's hard for the young people today, because we live in a total...I mean most of the people that are serious collect a lot of stuff that comes out of a mint, you know all the stuff that's coming out. Because all of the coins that we have are no longer silver or gold. I mean you can get silver and gold from the mint, but that's not coins... and the stuff that's used as far as coins today is probably getting change, getting change out. You know most people use the cards like I do. I don't spend a dime. I take my card out when I go to the supermarket and things of that nature and that's sort of a strange thing.

But, if I see a nice quarter - remember that we now have the new quarters which are terrific - I save them up a little bit, just because I like the design on it and the fact that many women that are on it. But they're not rare. I mean it's my own personal enjoyment to see that kind of thing, that women are getting a real break on the on the reverses of the quarters today.

GREG BENNICK: Sure.

ARNO SAFRAN: And, so I enjoy that, even though it's not worth more than 25 cents. I enjoy it.

GREG BENNICK: Now where were your, ultimately where were your passions with collecting itself. You weren't a dealer as much as you were a collector. So, you were focused on specific series more than others? I think that Barber coinage and Seated coinage. Am I right in that?

ARNO SAFRAN: Yeah I was never a dealer. I was lucky in New Jersey. We had a tremendous amount of dealers scattered all over the state. And that you know back then, the coins were probably considered as expensive to what the economy was as they are now today. But you could get some great stuff, you know in New Jersey at that time and of course, that was the same thing for New York City and Connecticut, Massachusetts, and Pennsylvania. Now, when you go down here, when I came down here it's you know, it was all you know, dollars, that's all they wanted to collect, was dollars you know, Morgan dollars.

But now it's changed, they collect everything now. I mean they're not, they're not like they used to be. They're much more widespread and the articles I write based on the fact of having a purpose. If you collect a set, even if it's without the gold, you know five or six coins and they all look pretty damn good and you know, I think it makes an impression on them. Plus, I tell them who the president might have been

at that time and what was going on and when I give a special program, which is the PowerPoint program, I use a lot of politics in it. Not serious politics, I don't say, "Vote for this guy," not kind of that crap. Who was president at the time, what was going on in the country, who were the people, how they dressed at that time. I'll show slides of that, along with the coins.

GREG BENNICK: The website that I found that has your PowerPoint presentations on it is so extensive, meaning I thought, "Oh, okay, great. I found a PowerPoint. Wait a minute. I found another. Wait, there's a whole list of them!" And then you start going down the list, and there's dozens of them. So, you've given so many presentations that combine history and numismatics and insights about grading, and there's all sorts of things. It's fantastic.

ARNO SAFRAN: Well, it's part of my, as I said, being a college professor earlier. Before that I was a professor of elementary school children from the age of first grade all the way up to fifth grade and sixth grade, going all the way back to the 19, I guess, 60s or 70s. 1960s, I think. But I enjoyed little kids, too. I used to play Aaron Copland's music for the little kids.

GREG BENNICK: And how was the response to that?

ARNO SAFRAN: Yeah, and their response was that they loved it.

GREG BENNICK: I'm so glad.

ARNO SAFRAN: Because it was the stories that they liked. Copland was a marvelous composer. And so, I was able to do certain things which made me feel good and made them feel good. The parents loved that. They loved the fact that - because I lived in Princeton, New Jersey at the time - and the parents, you know, were pretty upppered - they lived in New Jerse, and especially in Princeton, where there was a lot of money in those days.

GREG BENNICK: Of course.

ARNO SAFRAN: And we didn't get much more than a teacher's salary. We lived in a house that was divided with other people. So, it was not what you call the highest level. But, the kids loved me and their parents loved me, too.

GREG BENNICK: So great. Now, do you have a favorite presentation of the ones you've given? Or are there ones that you remember as being your favorites?

ARNO SAFRAN: One of my favorites is the coins the grandfather used. My grandfather, Charlie, was born in 1875. And he used to give us a quarter, a Washington quarter, in the late 1930s, if we were a good boy or a good girl...grandchild. And he never had a three-cent piece or a one-dollar gold coin. But I wasn't a collector back then, so I didn't ask him. He died in 1958. And I was not collecting coins back then at that time.

My father grounded me when I was 14, He brought me a low-graded 1857 cent. And it was probably a Good grade. He'd found it in a gum machine in New York subway station. He worked in downtown Manhattan. And it made me feel, like I said, like... look at Lincoln could have used this coin! And I started collecting then. I found a beautiful dime in - it was known as Gimbel's Department Store, which is closed now. Back in 1947 or 1948 or 1949 around that period of time. And it was a dime of 1825, graded XF, no XF45 or any of that stuff. It had beautiful toning, and it cost me four dollars and 50 cents. This is about the 10th time I bought some coins. And he said, how much did you pay for it? And I said, four dollars and 50 cents. And he said, you're grounded. You're only getting a two-dollar allowance.

He was very, he was very conservative. You know, he just don't understand that. And I didn't start collecting again until the 1976, the 200th anniversary that got me. But I still have that coin. And it's now an AU 53, according to PCGS. But, you know, PCGS. But it's nicer than what they called it. I think it's better than that. And not only that, I think it's worth a thousand dollars than 750 or 800. It's gorgeous. I still have it.

GREG BENNICK: Oh, that's great. Now, what other coins were favorites of yours that you owned in your collection?

ARNO SAFRAN: My favorites?

GREG BENNICK: Yeah.

ARNO SAFRAN: Well, that's one of them that you just heard me talk about.

GREG BENNICK: For sure. Absolutely. Understandably so.

ARNO SAFRAN: I have a lot. It's hard to answer that question, you know, shortly. I do articles now supporting Charles Barber. I mean, he came in a time which was the end of the entire beginning of numismatics in America. And he was old hat. But

you have St. Gaudens and all his, disciples doing magnificent stuff with coins, a brand-new modern music like this and modern coins. And so, he was considered the no-no.

But when you look at his designs, especially half dollars and quarters that are uncirculated in 64 or 63, even that, they're gorgeous. They're works of art. They're beautiful. The designs are magnificent. They're just perfect. Oh, and you look at a Franklin half: you've got a lot of space on either side of it, which can get damaged or something in the marks, nicks. You don't see that on the Barber coinage because they're so filled up with information. You know, the stuff that's in there. I mean, the man was a total pro and a couple of my friends here, they love Barber's coinage. And I do, too, even though it's old hat. So, I think that you have to look at each particular artist and look at what they did in a positive way rather than a negative way.

GREG BENNICK: That certainly makes sense. I'm just glad that you have such a strong connection to these particular coins. And, you know, you've been collecting now it's going on almost 50 years and still have the passion for it, which I always love hearing. It's just so inspiring and I'm sure would be to any young numismatist listening and reading the interview that comes from this, because it's really good to hear that people hold on to passions and favorites even after time passes.

ARNO SAFRAN: Yeah, it has probably kept me alive, of course doing the research. After I left college and got enough pension, my wife, the same thing. We came down here because of the beautiful area. It's - this is north of Augusta - a town called Evans. North of us are the beautiful lakes and reservoirs. And there's lots of trails and all kinds of things. We used to walk around all these wonderful things together. And people are friendly. And the biggest problem, whether it's up in New Jersey, Pennsylvania or down here, that people who belong to coin clubs are not very interested in buying stuff.

They go to the auctions. They buy crap. They don't care. They enjoy it. You can't get them to go to shows. I mean, northwestern Georgia, and the south in Chattanooga...it has a wonderful show with the Blue Ridge Group and then the Georgia itself and then in Greenfield, South Carolina, you have the South Carolina state group. Good shows. And then, of course, you have the one down in Florida. And then when I was up in New Jersey, we used to love to go to Baltimore. I had a lot of friends there.

Do you know the name, a fellow named Carl Feldman, by the way?

GREG BENNICK: I don't, tell me about Carl, Carl Feldman.

ARNO SAFRAN: Yeah, he lives down in Florida now, but he was a collector, he collected a lot of dollars, a wonderful guy. He had more money. He was, he sold cars. He did a lot better than I did financially. He has a wonderful collection also. But I can't reach him anymore. But he's another one that has some very good collection. But he doesn't do anything in terms of what I do. He doesn't go beyond that.

A lot of guys became what they call like dealers when they retired. I used to belong to the New Jersey Numismatic Society. Are you familiar with that?

GREG BENNICK: I've heard the name, or at least it sounds familiar certainly.

ARNO SAFRAN: Back in the 1980's and 90's, we had the older guys who were, you know, collecting stuff when they were young, yet old enough to be our fathers. They had incredible stuff because it was so cheap when they bought it. They taught us a lot of stuff. And David Lange was a member of that club. He was a genius to begin with. We all recognize his talent, you know, referring to he passed away recently.

I don't know if you knew that, but David Lange was a member of that club. We had some very talented young men and one or two women. But very seldom they came and this was a good show, a good meeting once a month. And it still exists, even though I'm no longer up there. And that helped me a lot. That taught me a lot.

GREG BENNICK: Yeah. I was going to ask you, who were your biggest influences in the hobby? Who were the people who influenced you the most?

ARNO SAFRAN: Well, that club was the most influential. Because you're learning from an older group of men who, you know, got a lot of incredible knowledge about large cents and half cents, as well as the other coins. They got this stuff for pennies back in the 1920s, 30s when they were buying that stuff. They taught us a lot of stuff, too. And then they also collected foreign some of them. They had incredible collections of foreign coins. Mostly ancients, which was nice and like I said, you just can't collect everything.

I have a friend named Jim Barry now, who's retired. He had a wonderful collection of ancient coins down here. But he also came from northern New York and on Long

island, and he and his wife came down He's still alive. But he's got arthritis. So he doesn't collect anymore. He sold it.

But I still, you know, I do the newsletters. So, by doing the newsletters, I took pictures of all the coins and I do them in groups. I do them separately and I do them all together, at the end of the and then I talk about it. Sometimes I mention what they cost, other times I don't. I don't want to get too involved with that. But, uh, I let in what it costs then and what they cost now, and there's been a drop in Barbers for the last two or three years. In which coins that I bought for maybe four hundred dollars, are now worth three hundred dollars. Who knows why that happens? I have no idea.

GREG BENNICK: Now, the newsletters that you do, you do which newsletters? You do the newsletter for Augusta right? And then there's another one you mentioned?

ARNO SAFRAN: Yeah, there's a town in Aiken. I have a short-term memory loss at the stage of my life now. So, far I haven't shown it. But, uh, it comes up. But there's a town there and they have a very high level, it's like Princeton up in New Jersey, very highfalutin. We meet there once a month, and then most of the people there are my age or a little younger. They're very mature, they're very intelligent and that's a nice group of people. We all give programs. It's not just me. Everyone gets a chance to give a program. So, it's very nice. It's a little bit like the New Jersey Numismatic Society, that I belong to. It's in Aiken, South Carolina. It's what they call a big town / city kind of thing.

It's not like Augusta It's a smaller town divided in two places. Something like Cambria, California, where you have two breaks between the city where they have all the restaurants and then the cheaper place where you buy everything. And it meets in that area. That's a heck of a nice little club, even though only about 20 people show up, up to 25. But it's very nice and we all give talks and that's good too.

GREG BENNICK: I love it. I love the connection to coin clubs. I actually spoke at a coin club. I'm from Seattle and I spoke at a coin club recently, about error coins and you know, in my mind, error coins are what I think about all day long. But in the minds of the people at the coin club, many of them, very experienced collectors, had never considered error coins. So, to be able to talk to them about the topic was wonderful. Because people were just so interested and it was brand new information and I can only imagine that the presentations you give have enlightened so many people about different things that maybe they haven't heard of before.

ARNO SAFRAN: Yeah, now you mentioned error coins right? Did you say that?

GREG BENNICK: Yeah, mint errors, off center, double strike.

ARNO SAFRAN: One of the members of the Aiken club collects error coins and he's got a wonderful collection of that. And another one recently did, but he moved back down to Florida. A lot of these people have problems with life and things and they can't always stay. This guy had an incredible collection of modern coins, but he got them for nothing. He's young, he just got the coins which cost him what the coins worth. He gave wonderful programs on that. Unfortunately, he moved back to Florida, so we don't have him anymore. His name is Jack something or other. You know, another couple of guys collected error coins as well.

GREG BENNICK: Well, it's good to know. After we're done speaking, I'll definitely give you my contact information and if anyone ever wants to chat about error coins, I'm always happy to chat, without a doubt. I love them very much. So, this is exactly what I'm talking about. By doing presentations and being involved in a coin club, you learn to make connections and you make connections with other people. Then all of a sudden everybody's experience of the hobby just grows when the more we know of each other and what each of us collects.

ARNO SAFRAN: It's true. I'll tell you, my father collected stamps at one point in time and he was a very serious musician. But he also worked in a business where they sold very nice clothes in downtown Manhattan, for rich people. And he would be like the fellow who didn't sell the clothes, but would talk to them, and sell them. So, he was a salesman. He also collected these stamps. But he was very serious in music and all he wanted me to do was be a musician, another Beethoven - which never was going to happen.

But that was all. I did have a good musical life, I can't complain about that. He was too serious and when he retired, he had nothing to do with no one to talk to, because we were too far away. He lived in Florida and we were up in New Jersey at that time. So, we'd see him once or twice or three times a year. Either we'd go down there and we'd chat about music a lot. But the thing is, he didn't have a hobby. I was determined that when I retired from teaching college, I was going to have a hobby. So, I could do something with my life and not feel, you know, bitter or angry or you know that kind of thing. And then numismatics did it.

GREG BENNICK: That's great, that's just great. I'm so happy to hear that. Well, this has been a great conversation. I'm trying to think if there's anything else other

than...I thought of something actually just now. You mentioned your father being involved in music. What did your father play? Was he a composer?

ARNO SAFRAN: Played the violin. My mother and he met back... he came from Poland in 1920. He arrived, he was the middle son, the middle child of seven. The only one who was musical. He loved music. Used to love opera. He came here in 1920. Long before I was born, and he had an older brother that got him settled. He had a job, and he met my mother in a little symphony orchestra in downtown Manhattan on Second...I don't know how well you know Manhattan.

GREG BENNICK: Quite well.

ARNO SAFRAN: Second Avenue...a little section there...he met my mother and she played the violin and that's how they got started. That's how I got into music.

GREG BENNICK: That's great. Which instruments do you play?

ARNO SAFRAN: I play the piano. I play the guitar also. I used to teach kids. So, I learned to play the guitar, like Pete Seeger. No, I wasn't as good a guitar player as he was (laughter) and he played the banjo as well. But, you know, I used to play the folk songs. I always felt that, there's a wide range of musical quality, just like there is in numismatics. It's such a wild area. I mean there's so many so many different aspects of numismatics, and the same with music. You have folk music, you have classical music, you have popular music, you have jazz, you know, you have all this kind of thing.

And, so I took a chance and started learning how to play the guitar. I mean, it was a wonderful experience, you know. In the early years I played, I came in to move a piano around the classroom and some of these women who were very, very conservative when they were teaching, they didn't want to know from nothing about music when I came into the class. I couldn't move the piano in there, so I started playing the guitar! And we'd play the wonderful folk songs that everybody loved and I got to learn them and the kids loved that too. You have to be flexible in this world, if you want to be successful.

GREG BENNICK: Absolutely, that's probably true in coins as well, with in terms of collecting things you can afford or finding things that you like and all that sort of thing.

ARNO SAFRAN: Well, I will start the newsletter on the left side column. I make it a two column page each one. On the left hand is a small little coin or something, maybe a half dime or it might be a silver little trime, you know a three cent piece or something like that. It gets them started to talk about what was going on and why that coin was made. And then on the right side of it, I start the main article. I go either two and a half pages to three pages, sometimes to four pages, depending on how many coins are involved.

But I settled on such a way that there's variety - not just of one type of coin, but a whole variety and that helps as well. Then we have what they call as the minute. That comes in later. Then if there's still space, we have the advertisements on the cover page of various dealers in the area and then another article, a small article if there's an extra space for it. That's how the newsletters work.

GREG BENNICK: That's great. This is great and you know one thing that I noticed when I was looking at your presentations is that you've always had a really strong sense of education in what you do. And it sounded like that just from your description of the newsletters. But also, you know, for example, you gave a two-part presentation on Hard Times Tokens, and that was an example like many of your presentations, where you go deep into the history, not just of the coins. It's almost like you're approaching the education of these things on multiple levels, the coins and the history around them.

ARNO SAFRAN: Well, I did the same thing with music. For example, when we talked about certain composers like, Gustav Mahler, I talk about Austria. You know, I would tell what was going on in Austria at the time or Beethoven or Mozart, what was it like living at that time. I did the same thing. I just took say my philosophy and added it to numismatics when I retired.

GREG BENNICK: That's great. So many people have probably learned so much from you, it's just wonderful. I'm so glad that I was introduced to you at least even over the phone and via email. Because I know that I'm going to get a lot from the PowerPoint presentations, even without seeing you present them, there's so much information in there.

ARNO SAFRAN: Well, you couldn't have called it a better time. I don't usually eat at six o'clock. I usually have dinner around seven. Because I have a cocktail. My wife and I used to have this wonderful cocktail, around 4:30 or so. So, I'm not hungry and so you could not have called at a better time.

GREG BENNICK: Thank you for taking the time.

ARNO SAFRAN: My pleasure. Thank you too.

GREG BENNICK: Thanks for listening everybody, I really appreciate it. Now if you'd like to see the PowerPoint presentations, that Arno refers to throughout the interview, be sure to go to the page on which this interview resides at the Newman Numismatic Portal. Perhaps you're just hearing the audio and you didn't realize that there's a whole page full of interviews.

If you happen to go to the Newman Numismatic Portal, that's nnp.wustl.edu, you can search for my name, Greg Bennick, G-R-E-G-B-E-N-N-I-C-K, and that's where you can find a whole bunch of interviews, that I've been able to conduct with some really fascinating people in numismatics.

So, head there, find the Arno page, and that's where you're going to find a link to the PowerPoint presentations that Arno has given. And if you have suggestions for other interviewees, feel free to be in touch anytime. Minterrors, that's minterrors plural, minterrors@gmail.com.

Until next time, thank you.

LINK TO PRESENTATIONS:

<https://augustacoinclub.org/presentations>